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covering the conditions of life in other worlds than ours. The book is well calculated to awaken an interest in astronomy and its numerous related sciences. The difficult work of translation has been extremely well done. (Casell Publishing Co.)

IBSEN'S PROSE DRAMAS are being issued in handy, cloth-covered volumes, printed in large type, each containing three plays. Vol. I. contains the triad best known to the American public: "The League of Youth," "The Pillars of Society," and "A Doll's House." Vol. II. has "Ghosts," "An Enemy of the People," and "The Wild Duck;" Vol. III., the last issued, contains the historical dramas—"Lady Inger of Ostrat," "The Vikings at Helgeland," and "The Pretenders." It is as a satirist and would-be reformer of manners and morals that Ibsen interests people outside of his own country. He has applied himself, in particular, to turning out the seamy side of our marriage institutions. Unhappy marriages, their causes, their results, are as much his theme as the similar one of illicit connections is that of most French novelists and dramatists.

Putting aside the historical plays and the better known plays in the first volume, we will analyze briefly two of those in the second volume, "Ghosts" and "The Wild Duck." In "Ghosts" the central motive is intended to illustrate the doctrine of heredity and to that a woman sacrifices herself to a bad husband, she sacrifices her posterity also. Oswald Alving has come back from Paris, where he has been earning fame as an artist, a physical and mental wreck owing to a disease inherited from his father, who had led a dissolute and utterly selfish life. His condition is not suspected by his mother, who had sent him from home at an early age, to keep him aloof from his father's influence. The father lives again in him, however, and also in Regina Engstrand his natural daughter. They re-enact the old scenes, and Mrs. Alving is, for the second time, prevented from following the dictates of her own reason by the conventional arguments of Pastor Manders. This return upon the scene of what has already been lived through is what has suggested the title. After a night of excitement Oswald Alving dies.

In "The Wild Duck" Werle cheats and disgraces his partner Ekdal, and having assumed the rôle of protector to the latter's son, a simple and conceited fellow, marries him to a cast-off mistress of his own. The pair set up in the photographing business, and, with a daughter, Hedvig, and the old man, make a fairly contented family. Old Ekdal has been a keen sportsman. His son, Hjalmar, takes after him. They stock the garret back of the photographer's studio with rabbits and pigeons, and go "shooting" there occasionally. Old Werle's housekeeper makes Hedvig a present of a wild duck, which is also kept there. They are unaware that Werle has wronged them until the return of his son Gregers, who has a troublesome passion for getting at facts and opening people's eyes to them. Gregers Werle discloses to Hjalmar the real state of affairs, with the result of breaking up his home. He tries to mend matters by prevailing on the fourteen-year old Hedvig to sacrifice her wild duck, which her father had wished to kill on account of its having come from the Werles. This she cannot do, and shoots herself instead.

In the first of these two plays the tragedy occurs as a consequence of a sacrifice demanded by social conventions; in the second, it results from interference, on high moral grounds, with impostures condoned by society. The general tone of the plays is decidedly pessimistic, and, therefore, unwholesome. As acting dramas, they are cleverly constructed, suggesting, though not sustaining, a comparison with Scribner's best work. (Scribners.)

#### BOOKS FOR CHILDREN.

THE "NURSERY" ALICE, by Lewis Carroll, is an account of the strange adventures of little Alice in the "Wonderland" of a dream, intended for very youthful readers; indeed, the author's ambition being now, as he says in his preface, "to be read by children aged from nought to five," or rather, "to be cooed over, to be dog's-eared, to be rumpled, to be kissed, by the illiterate, dimpled darlings that fill" the "nursery with merry uproar." That this ambition is destined to be gratified there is little room for doubt. The names of the stories composing the volume alone—"The White Rabbit," "Bill, the Lizard," "The Dear Little Puppy," "The Blue Caterpillar," "The Cheshire Cat," "The Queen's Garden," "The Lobster Quadrille"—are enough to awaken the curiosity of every little tenant of the nursery, and the wonderful colored illustrations will ensure its being "cooed over, rumpled and kissed." (Macmillan & Co., New York.)

BONNIE LITTLE BONNIBEL AND HER DAY OFF, by Mary D. Brine, is the story of a "little journey through the world," undertaken on her own responsibility by the baby heroine, accompanied, somewhat reluctantly, by her big dog, Hero. After many, to her, curious adventures, including a meeting with a chipmunk, which she took for "such a funny pussy!" a row on the river in a boat with two strange boys, a game of "oats, peas, beans" with the children at the village school-house during a "recess," a visit at the cottage of a good-natured old colored woman and her children, Victoria Beatrice, Seraphina and George Washington, who treat her to some music and a bowl of bread and milk, she at last, under Hero's guidance, arrives in safety at her mother's house again, glad, like many an older traveller, to exchange the excitement of adventure for the security and peace of home. The illustrations are numerous and excellent, being clever pen drawings by Miss A. G. Plympton. (E. P. Dutton & Company, New York.)

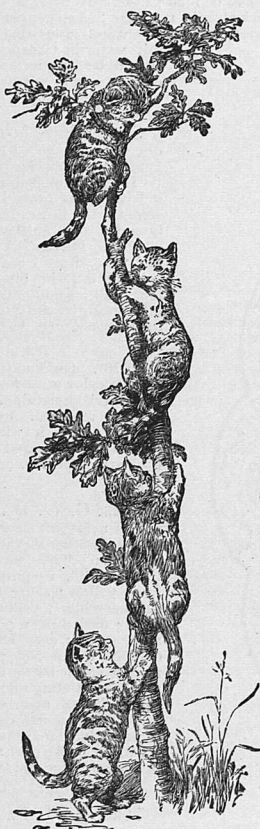
## Treatment of Designs.

### CLIMBING KITTENS (COLOR PLATE NO. 1).

THE original of this charming panel, by Miss Helena Maguire, was painted in gouache (opaque water-colors)—the favorite medium of this clever artist. The design, however, is no less suitable for treatment in oils, and with its companions (illustrated herewith), to be given later, would be admirable for a set of china tiles for a nursery fireplace.

For painting it in oils, French canvas may be used advantageously, on account of its slightly granular roughness, which will aid one in painting the fur; the grain, moreover, is fine enough to allow of careful rendering of details. An accurate drawing is essential, to begin with. The amateur uncertain of his ability in drawing may trace and transfer the outlines. For this the red paper may be used.

Begin painting by securing the drawing in broad light and shade. For the sandy and tortoise-shell kittens lay in the shadows with raw umber. The colors needed for working them up are raw Sienna, yellow ochre, lemon yellow, Vandyck brown, ivory black and white. The least touch of burnt Sienna appears where the tones are reddish on the sandy kitten. For the dark kittens, mix light red, cobalt and white for the first gray shadows. For the black markings, mix crimson lake, burnt Sienna and indigo. Raw umber, rose madder, and white will give the pinkish tinge in the ears and on some parts of the fur. For the stem of the sapling take raw umber, ivory black, rose madder and white. For the highest lights add a touch of yellow



A SET OF COLOR DESIGNS BY HELENA MAGUIRE.

low ochre modified with ivory black to the white. The oak leaves can be painted with raw umber. For the warm shadows, mix yellow ochre, cobalt and white in varying proportions for the lights and half tones.

If treated in gouache colors, use tinted paper the color of the background. The palette already indicated will serve. Be very sparing of the Chinese white to begin with, merely adding a little to the first free washes; then the lights can be somewhat loaded with white, and the rich dark coloring must be painted with solid color, the white being omitted altogether.

### CHINA PAINTING. (COLOR PLATE NO. 2.)

THIS conventional floral design for plate, and cup and saucer by Mrs. Harriet A. Crosby, is especially suitable for Royal Worcester treatment. First tint the plate with matt color, white or tinted. Draw the design carefully and paint it with a thin wash of gouache yellow. Shade with brown, and for the centre of the flower use light green No. 2 shaded with bronze green. Outline with gold or raised paste and gold, putting raised paste dots on the ends of all the petals and covering them with gold. If paste is used, it must first be fired and covered with gold. This design would look very well on a vase, these directions being followed. It can also be painted in the La Croix colors, mixing yellow being used for the lightest shade, silver yellow for the next, and the darker parts being shaded with yellow ochre or chestnut brown. In the centre of the flower use apple green shaded with brown green. Outline with brown No. 4 and red brown mixed. Fire and then tint with ivory yellow, taking the tint off the design before the second firing. The dots may be put on the petals with yellow enamel.

### THE ELEMENTS (3) FIRE.

THIS series of figures in outline by Miss Welby are well suited for embroidery and can be treated in various ways. Suggestions were published with the first subject, "Earth" (January) and others with "Air" (last month), which apply to all the panels. In giving the present panel let us suggest another treatment: Use the design for wall decoration like Japanese Kakemonos. Faille silk would form a good ground. It comes twenty-one inches wide and costs from \$1.50 to \$3.00, according to quality. The cheaper kind would do. The width will just cut two panels and allow for turnings. The length should be about one yard and a half, the extra space being filled in with appropriate designs above and below the figures. For instance, quite at the top the four roundels published in February and the three succeeding numbers representing Morning, Noon, Evening and Night would come in admirably. Between each roundel and the panel to be used with it, leave a space about nine inches to be filled in with something to correspond with the subject in the roundel; for instance, the sun with golden rays might be placed beneath Morning rising from behind the top dividing line of the panel representing Earth. Sun-flowers might be dotted beneath Noon; bats or moths beneath Evening; stars and the crescent moon beneath Night. For the spaces left below the figures introduce ears of corn beneath Earth, small birds flying beneath Air, tongues of flame or forked lightning beneath Fire, and Fish with Japanese water lines beneath Water. It would be well to repeat the band running across the top of the panel as a heading to the gold fringe which might finish off the edge. Any colored faille silk that fancy dictates may be used. The figures and heads in the roundels should be carefully worked in outline; but a little solid or semi-solid embroidery may be introduced in the intervening spaces with good effect. A great many colors may be introduced in working out the designs if they harmonize properly, and certainly some gold and silver thread should be employed throughout for dividing lines, water lines, tongues of fire, or lightning, stars, sun, moon, and indeed wherever for gaining an effect it might be deemed expedient; for in carrying out this idea much will depend on the taste and skill of the individual worker. With "Water" the last of the series, we will offer ideas for a fourfold screen.

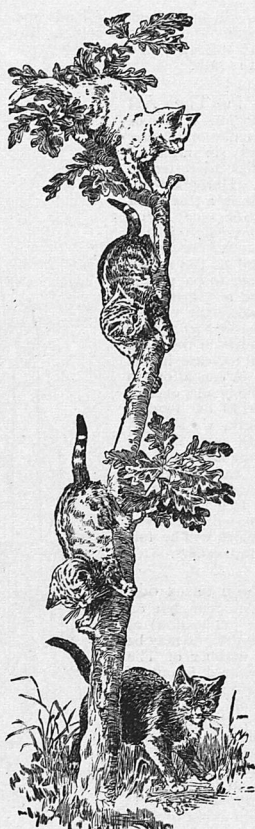
### A SET OF BUTTER SAUCERS.

IN answer to several requests, we give this month the first instalment of a dozen designs for butter saucers. The set will be completed in the November number. Paint the blossoms of the sweetbrier in No. 1 with a wash of carmine and mixing yellow from the outer edge half the way up the petal; then let it shade into white. Shade the petals with a deeper, yellower pink except in the middle, where the shadows of the stamens fall on the petals; there let the shading be a greenish yellow. Paint the centre greenish yellow, and the ends of the stamens jonquil yellow. Paint the stems carmine and the young leaves at the end of the branch. Paint the thorns dark carmine, and where shadows fall on the stem shade with brown. Let the leaves be a wash of grass green, with some outlining and touching of carmine.

No. 2 is a single yellow rose. Paint the blossom a pale jonquil yellow; the centre as in the one before. The leaves are more inclining to brown than green. No. 3 is a small George IV. rose. Make the petals carmine shaded with dark carmine or iron violet. Paint the leaves gray green, the stems and thorns carmine.

### CUP AND SAUCER DESIGNS.

THE two cup and saucer designs by C. A. Spear we give this month, complete the set of four begun in August. For the first of these designs paint the flowers blue with ultramarine, to which a very little emerald green has been added. When this is quite dry, put in the centres with yellow Dresden relief, so that the dots are raised. For the foliage use apple green; shade with emerald green and sepia mixed, with here and there a touch of red brown. For the other cup and saucer, use the same greens as before for leaves and stems. Paint the anemone flowers ivory yellow and shade them with neutral gray. Raise the centres with yellow Dresden relief, and accentuate them with red brown. The inside of the cups and the under part of the saucers may be tinted with a delicate contrasting color. Thus, for the first of the two just described, use the palest tinge of salmon pink, obtained by painting thinly with capucine red and pouncing it until the shade is light enough. Allow for its firing out rather paler. Mix a little flax and some tinting oil with your color for tinting. If you cannot reach the inside of the cup properly with a pouncer made of cotton wool tied up in soft rag, then use a flat cut brush, which will answer the purpose equally well. Tint the inside of the other cup with mauve. Mauve ready prepared is for grounding only, and will not bear mixing with other colors. Apply it as directed for the first of these two cups and saucers.



### FRENCH RIBBON EMBROIDERY.

THE designs just described for china painters are well suited for French ribbon embroidery. The circles would make charming pin cushions; the bands would serve for music rolls or to ornament photograph frames. The work is raised by means of very narrow sarsenet ribbon being sewn on the design in appropriate colors. The ground is generally rich satin. Double flowers are made by sewing the ribbon in loops as closely as possible while following the lines of the design. The stems are worked with tambour stitch in fine silk, also the tendrils; the centres of the flowers are worked with raised knots.

### THE POND LILY DESIGN.

THIS design, by M. L. Macomber, published in The Art Amateur last month, can be utilized in many ways. Among others it would make a handsome bed spread or portiere. The large flower should be placed at intervals all over the material, and the corner flower can be turned into an elegant border by repeating it and allowing the points of the buds just to touch. Perhaps the most effective treatment would be to appliqué the flowers, afterward following all the outlines with gold thread, or a thick strand of silk in a contrasting color to that of the material used for appliqué. For good appliqué work it is necessary to paste a thin muslin at the back of the material to be used before cutting out the forms. It would also serve for a cushion. A realistic effect can be gained by working the flowers in long and short stitch with ivory silk on a golden brown or Venetian red plush, afterward outlining the whole heavily with gold.

THE house-boat, which is such a general and pleasant feature of English summer life, has been introduced here in a small way during the past few years. These boats are simply cottages, large or small, handsome or plain, according to the purse of the owner, built on floats, and they are generally anchored in some pleasant place on river or lake. When a change of location is decided upon a tug-boat is called into requisition, or the boat may be poled several miles along to its destination.

A REMARKABLE statue by the Roman sculptor, Lombardi, may be seen at Sypher's gallery, Fifth Avenue and 28th Street. It is a life-size figure of "Deborah" in marble. The ancient Jewish heroine is shown in the act of singing her chant of triumph over Sisera. The right arm is raised, and the figure is brought to its full height. The pedestal is elaborately ornamented with bas-reliefs representing scenes in the life of Deborah. Lombardi has probably done nothing finer than this statue.

THIS is the season when the maiden-hair fern is at its finest, and people who live in the country and know its haunts have always a beautiful table decoration at hand. It combines well with roses and other flowers, and is equally beautiful used alone. The centre of the table may be a bed of the ferns arranged as if growing, and at each place a green glass filled with



sprays may be placed. Branches of larger ferns should decorate sideboard and chandelier, and the menus should be printed on fern leaves of silk. This is for a fern breakfast or luncheon. A more simple arrangement is to have a low silver bowl filled with them for a centre piece, with four high, slender glasses each containing several sprays placed at the four corners of the linen square in the middle of the table. These squares, or "table centres," are still made of fine linen embroidered with white silk, with perhaps a few threads of gold or of cut-work in white, or white and yellow, and they add much to the beauty and elegance of the table.

## Correspondence.

### GOSSIP WITH SOME OF OUR READERS.

SIR: I want to thank The Art Amateur for the suggestions for decorating my home, and particularly the illustration for a window seat. We followed the directions as closely as possible, and have an effect that is an envy to our friends, it is so complete and perfect; and you may be sure that The Art Amateur gets all the credit for our rooms. The window seat is *fine*, and has been particularly appreciated during the past week, for it overlooked the race course of the regatta. The walls of the room I have decorated with The Art Amateur color studies, and the bookcase under the seat is filled with magazines, including, of course, my Art Amateurs. I am looking for more landscape studies very eagerly, not but that I find more than enough in each magazine to study. Mrs. J. C. B., Superior, Wis. July 29, 1890.

During the coming year you will find plenty of landscape studies in the magazine, both in oils and in water-colors. In earnest of what you may expect in this way, look out for The Art Amateur for next month.

AN esteemed advertiser in The Art Amateur writes as follows: "Can Mrs. X. be of service to you in increasing the circulation of your excellent magazine for the next six months? She will be constantly among ladies interested in art, and new ones all the time. Her good-will you have, I know." Mrs. X., who is a teacher of great ability, is out on the Pacific coast forming china painting classes. Undoubtedly this lady can "be of service" to us, as can all readers of The Art Amateur who will send us the names and addresses of persons they know to be practically interested in art, so that we may bring the magazine to their notice. By taking the trouble to do this our readers not only will do us a great service, but they will help themselves at the same time; for with every important increase in the circulation of The Art Amateur we can afford to add new attractions. One of the results of such friendly co-operation on the part of our readers is that, beginning with next month, we shall in future give three color plates with every issue of The Art Amateur. So send us the names of all the persons you know to be practically interested in art; or, better still, go among them and get up clubs; by which means it is easy to get your own copy of the magazine free, as you will see if you send for the "Prize Circular," which will be forwarded on application to any of our readers.

CASUAL, Chicago.—In some cases odd supplement sheets of The Art Amateur left on hand have been sold (years after publication) at ten cents a sheet. China painting designs may be had in the same way when the number of The Art Amateur in which they appeared is out of print. These are sold for from 10 to 20 cents each. The ordinary color plates are sold for from 25 cents to \$1 each the month after they have appeared in the magazine. In some cases as much as \$2 has been paid for the color supplements in an old copy of The Art Amateur, which at the time of publication were to be had for 35 cents, including the magazine and the supplement sheets in black and white. This may seem unreasonable, but our business is to publish The Art Amateur; which we do at a very low price, considering what it gives for the money. Any one who wants any portion of a number must pay for it accordingly. Even at the advanced prices at which we sell them separately our color plates are much cheaper (as well as better) than the imported ones sold by dealers in artists' materials. In scores of cases throughout the country, The Art Amateur color plates are mounted and framed, and then rented for copying at so much a week. If you have never tried the effect of mounting some of these plates, do so with any that particularly pleases you, and you will be surprised at the beauty of the result.

### ART STUDY.

F. M.—We can only repeat what we said to a former correspondent in answer to the same question. If you have had in America a thorough training in drawing from the cast and from life, it is better to continue your studies in a good foreign school, either in Munich or Paris. The modern methods most approved as being severe in drawing and technique are by many artists supposed to be found in the celebrated art schools of Paris, such as the École des Beaux Arts, "Julien's," and the ateliers of Carolus Duran, Bonnat, and similar acknowledged masters of painting. The choice of the style and "school" must, of course, rest with the student. If one has not had the proper preliminary studies, these can be acquired here with the same facilities as in Paris or Munich. Several of the younger artists who have recently returned from their prolonged course of study abroad open their studios to beginners, and are willing to train them for the more advanced work needed in foreign studios. As to the question of cost of living, we believe that if the person is well informed about such matters, he will not find it much more expensive to live in New York than in Paris. On the whole, we advise you to study in America until, at least, you are thoroughly grounded in drawing before thinking of entering the foreign schools, where, as a recent writer says, "talent is only mediocrity." What chance there, then, has ignorance?

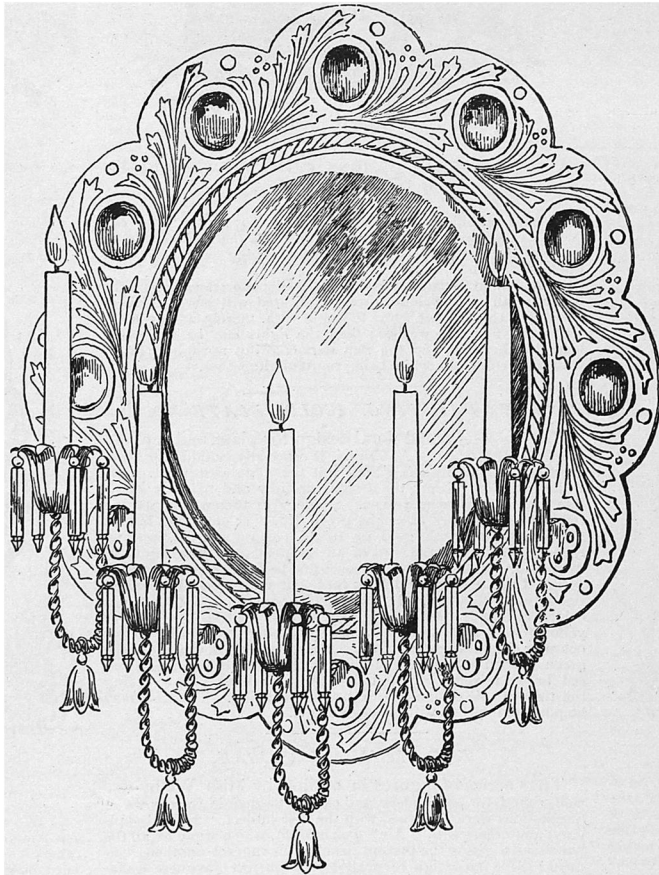
### EQUIPMENT FOR A SKETCHING TOUR.

S. B.—To the artist or amateur who wishes to get himself up for a walking sketching tour, lightness of equipment is the first desideratum. With proper accoutrements one can walk ten to fifteen miles daily and make two or three good sketches by the way; but if one takes along all that is sometimes recommended he will find himself too much fatigued to do good work. A knapsack strapped on the back may contain one or two sketch-

ing blocks, pencils, brushes, a box of water-colors and a light folding easel, as well as a change of linen. A waterproof can be rolled up on top of the knapsack. French sketchers often carry a pair of straw slippers, which they put on while at work, thus easing the feet. They are certainly worth the trouble of carrying them. The seat of the camp-stool will be carried in the pocket; the legs, folded together, in the hand. A small collapsible cup in tin will serve for the water to mix colors with, and also, if well cleaned, for drinking out of. If it is intended to work in broad sunlight a sketching umbrella is indispensable. Instead of the color-box, which is usually very cumbersome, it may be well to try a belt like that sometimes used for cartridges, with receptacles for the different tubes and bottles.

### A BRASS SCONCE WITH PENDANTS.

SIR: I would like a design for a hammered brass scone; but as I presume this design would not be of general use, I hesitate to ask you to publish it. Having some glass pendants, formerly on a chandelier, it occurred to me to use them on a brass scone either with or without a mirror. There are five bell-shaped pendants, so, [design given] and twenty-six so, [design given]. Would you kindly—provided you do not care to publish a design—suggest some shape, size, style, etc., of mirror or scone, or candelabrum which I could fashion myself from brass. What weight of brass would be best to use? I have had some experience in hammering brass, and sometimes make my own designs, but that is when I know just exactly what I want. But as now I only have a "notion" on the subject, I am forced to intrude on your time and space. Where could I get mirrors for the scone? Is there not some preparation to apply to hammered brass to prevent its tarnishing? We have a scone that has never needed polishing since it has been in our possession (some fourteen years), while the candlesticks I have made need a weekly polishing. T., Mayville, N. Y.



DESIGN FOR A BRASS SCONCE.

Your loose "crystal" pendants are not an uncommon possession, and the design we furnish herewith to bring them into use may be serviceable to other readers of The Art Amateur.

This design is intended for a bevelled circular mirror 10 inches in diameter, with a brass border 4 inches in extreme width, making a scone of 18 inches in diameter. The circumference is divided into twelve scallops, five of which are occupied by the candle branches, and the others have raised circular bosses in their centres, with outline foliage on the plain surface between the bosses, and a border next the mirror.

Each branch is made of a strip of brass twisted, to give it stiffness and then curved into such shape as may be desired. On one end of the strip must be left a portion in a trefoil or other shape, broad enough to hold three rivets for attaching it to the scone.

The cups are formed by cutting star or daisy-shaped pieces of ten points, and bending the leaves up into a fitting shape. A pendant may be hung to each alternate point (five to a cup). The bells may be hung to the lower curves of the branches. A proper socket to hold the candle can be fastened inside the cup.

Use 20 gauge metal. The design should only be traced, not modelled. The oval decorations should be raised from the back (after outlining) fully a quarter of an inch. The brackets for holding the candle nozzles should be made of strips of the same metal 3/4 of an inch wide, twisted by fastening the scalloped end in a vise, twisting the other end round with a pair of pliers or a hand vise, keeping the flutings uniform in width. Cut out the space for the mirror the last thing, after the metal has been flattened out. Do this flattening carefully with a wooden mallet. Cut the space out with a sharp chisel. The bevelled mirrors can be bought at Blank & Co., 16 Horatio Street, New York City, costing from 60 cents up, according to the quality of plate and the width of the bevel. Brass is made to keep its lustre by lacquering. Lacquer is composed of shellac and alcohol. Put half an ounce of white shellac into a pint of alcohol. Set into a dark place to dissolve. The clear liquid is applied to the metal

with a wide camel's-hair brush. Heat the metal to about 112° Fahrenheit and apply the lacquer. Warm the scone again and it will have a beautiful lustre, which does not require to be cleaned, only dusted with a soft cloth. Lacquer can be made any color by putting a little of any pigment in it after it is decanted.

### TO CHINA PAINTING EXHIBITORS.

CHINA, Cincinnati.—Your best course would be to avail yourself of the opportunity to show your work at the China Painting Exhibition to be held by Messrs. Grünewald and Bushner, at the Western Decorating Works, 33 Wabash Avenue, Chicago, during the week beginning September 22d. You should write at once to that address for particulars. The same advice applies to other correspondents who want to know how to bring their decorated china before the public. China painters from all parts of the United States, we understand, will be represented at this exhibition.

### CHINA PAINTING NOTES AND QUERIES.

SIR: I have had great trouble with firing tiles. I fired a complete set of seventeen 8x8 Minton tiles in a portable kiln; and though I stood them on end, as advised, nine out of the seventeen were broken. This is the second time that this mishap has occurred, though I am always successful with other china. Can you inform me of any means to avoid such a disaster in future? Do tiles require any special treatment for successful firing? TILE FIRER, Bayside, L. I.

There must have been moisture in the tile to have caused so much breakage. Too much care cannot be taken in drying articles to be fired; especially tiles, as the unglazed surface on the back absorbs moisture like a sponge. A wet day will sometimes seriously affect the ware. Imported tiles are often soaked with salt water in transportation. All kinds of ware should be kept well wrapped in paper before decorating, and slowly dried out before firing.

SIR: I have just bought some new colors, none of which I have used before. Will you kindly give me some information regarding them? (1) I have two semi-glass colors for tinting, one old ivory, the other Doulton tint, both semi-glass colors. Do I use flux with either, and are they intended to be finished up with gold to bring them out? (2) Is Hancock's matt pink a tinting color, and if so, must I use flux with it? (3) The other color is a Delft blue—is it on the order of old blue, and is another color used with it in shading? (4) Please give me a tinting color that will make a dark brown. (5) Also one that will make a dark green. F. D. D., Columbia, Mo.

(1) No. Gold may be used, as with other colors, but the color must first be fired. (2) Yes, but Japan rose is preferable. Use a little flux if a high glaze is required. (3) Yes. It will make several shades, using it with more or less body. (4) Brown No. 4 mixed with one third red brown. (5) Dark green No. 7, with a little grass green.

MRS. G. W. D., Salem, O.—The following is a list of Lacroix colors and materials for China painting serviceable for a beginner: Capucine red; pompadour or Japan rose; orange red; carmine No. 1; purple No. 2; mixing yellow; ivory yellow; azure sky blue; ultramarine blue; rich deep blue; yellow brown; deep red brown; sepia; dark brown; neutral gray; ivory black; apple green; deep blue green; brown green No. 6; dark green No. 7; violet of iron; celadon; flux; a small bottle of fat oil of turpentine and another of tinting oil; a steel palette knife; five or six brushes of assorted sizes—round, flat and camel's-hair; a flat camel's-hair brush for tinting (half an inch for small work, and at least an inch broad for going over an ordinary sized plate); one or two stipplers and two or three tracers.

MRS. J. M. F., Kiowa, Kan.—We can suggest nothing better than the series of articles by M. B. Alling now running through the magazine.

SIR: (1) Can silver yellow be shaded with brown green? (2) What yellow will mix with moss green J. to V.?

C. M. R., Newark, N. J.

(1) Yes. (2) Mixing yellow.

### SUBSCRIBER, Chicago.—To paint the

cup and saucer design by Sophie Knight Oak: Select a low, flat cup. Tint both cup and saucer ivory yellow. Draw in your design and outline it all with a thin line of brown 108. Where the purple color is used take out the background; in the yellow pansies it may be left in, thus saving much work. In the design for the cup, it is intended that the drooping pansy should come under the cup handle. Start with the first light colored pansy to the right of the handle; make it of jonquil yellow; shade with thin washes of brown green; let the markings be deep red brown shaded with brown 108 and a little black. In the next pansy the two upper petals are reddish purple, made by mixing deep purple and Victoria blue. In the darker parts use a little black. The three lower petals are a yellowish white (use mixing yellow in thin washes); shade with brown green. Make the markings around the edges in different shades of purple as indicated; make the markings in the centre also purple with black shading. The third pansy is white; use the white of the china and shade with a very little black green; for the centre deep purple or black. For the fourth flower use shades of deep purple and deep blue with a little mixing yellow on the lowest petal. In the fifth flower the four upper petals are a delicate lavender, shade with the same color and black green; for the lower petal use yellow for mixing; for the centre, brown 108 and red brown mixed. The two upper petals of the sixth pansy may be treated with a delicate mauve; for the three lower ones use yellow for mixing. Shade with black green. For the centre use deep purple and black. The bud is calyx green; the petals are reddish purple. Make the seventh flower delicate lavender with deep purple shadows and the centre the same color. The eighth flower is very dark purple with shadows almost black. For the last flower, the turned over one, let the upper petals be jonquil yellow shaded with black green and purple; the under petals deep purple. The greens of stems and the few leaves should be grass green shaded with brown green. The outlines must be very delicate. The same coloring is to be used in the border for the saucer. Gild the cup handle solid—of dull gold.

# Supplement to The Art Amateur.

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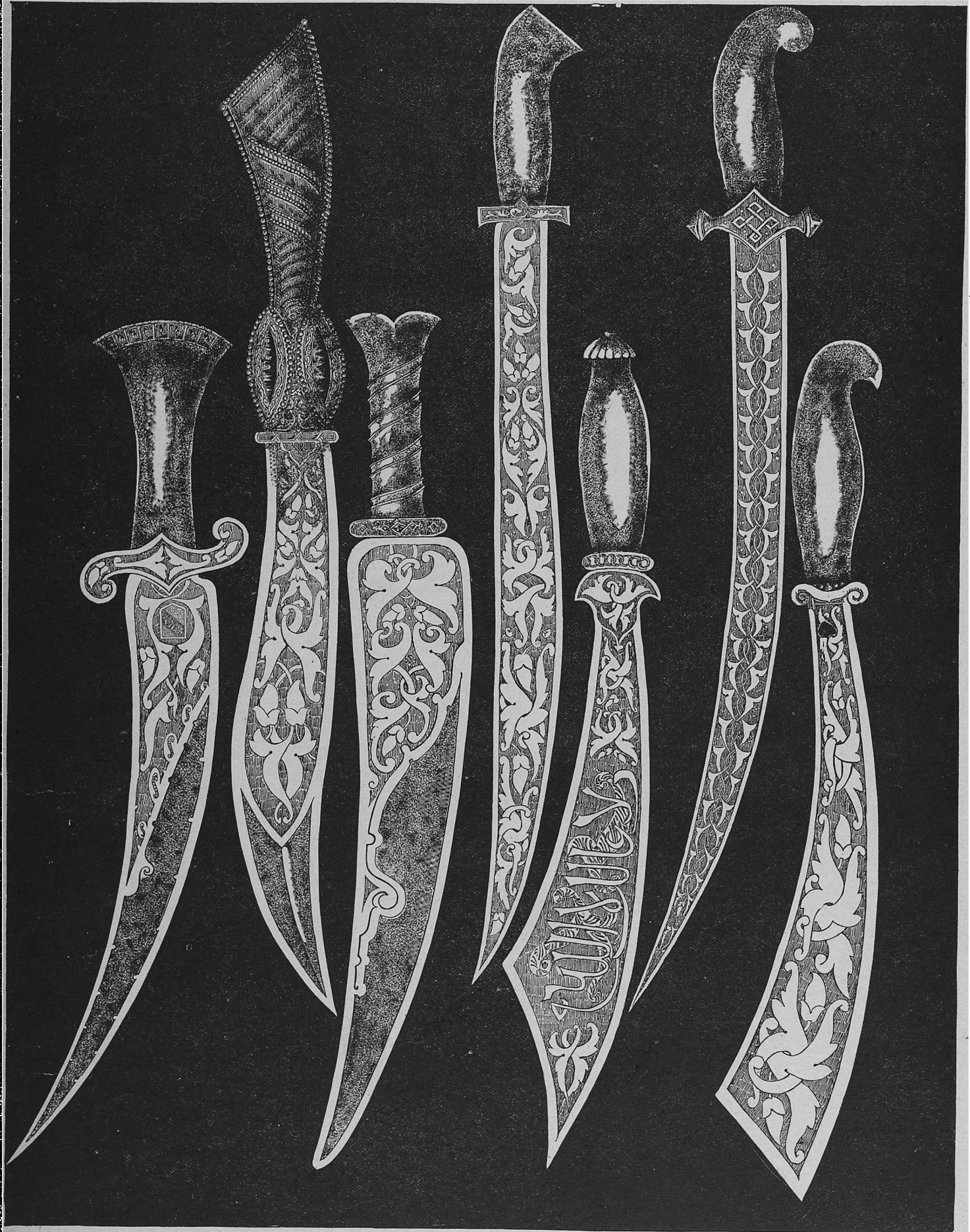


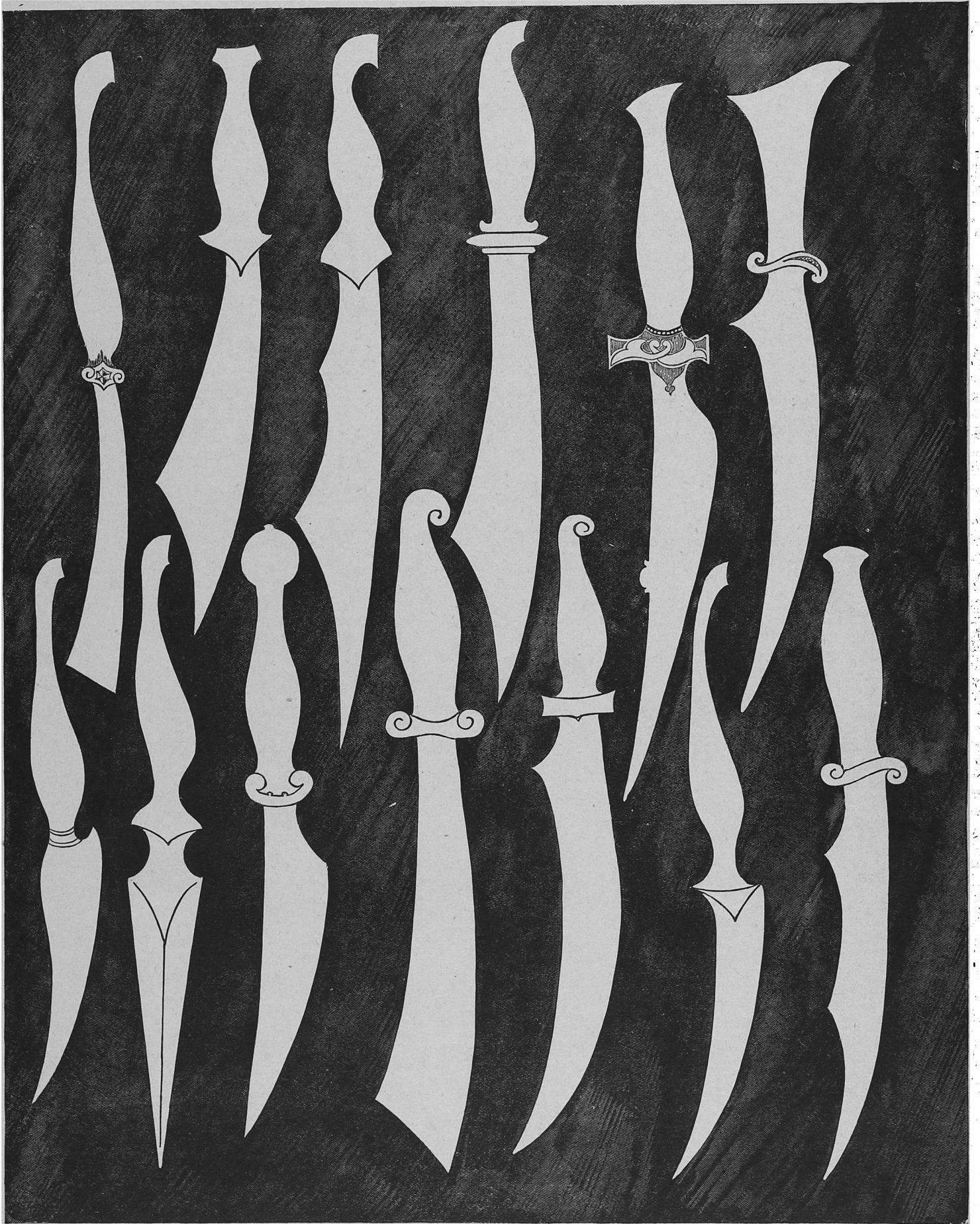
PLATE 865.—EASTERN CUTTING BLADES, ADAPTED FOR ARTISTIC PAPER CUTTERS AND BREAD KNIVES.

By BENN PITMAN. [See also Plate 865a, and article, "Swords and Paper Knives."]



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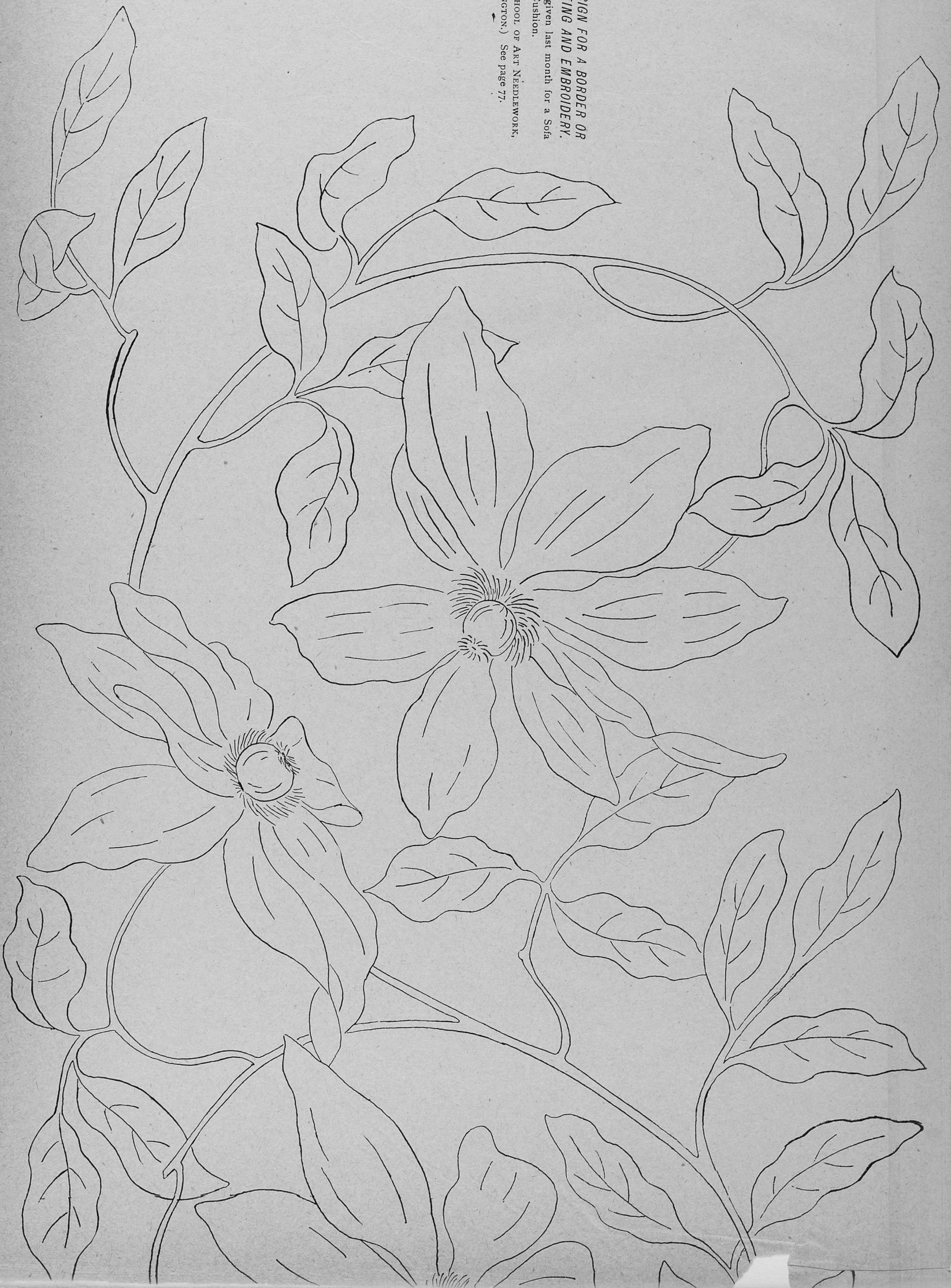


*PLATE 865a.—EASTERN CUTTING BLADES, ADAPTED FOR ARTISTIC PAPER CUTTERS AND BREAD KNIVES.*

By BENN PITMAN. [See also Plate 865, and article, "Swords and Paper Knives."]



PLATE 866.—DESIGN FOR A BORDER OR  
VALANCE IN TINTING AND EMBROIDERY.  
Similar to the design given last month for a Sofa  
Cushion.  
(FROM THE ROYAL SCHOOL OF ART NEEDLEWORK,  
SOUTH KENSINGTON.) See page 77.











FIRST THREE OF A SET OF CACTUS DESIGNS.  
(FULL SIZED OUTLINE DRAWINGS OF THE PLATES ARE GIVEN HEREWITH.)



# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 23.—No. 4.

NEW YORK, SEPTEMBER, 1890.

{ WITH 11 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



A PEASANT OF THE TYROL. AFTER A PAINTING BY DEFREGGER.

[Copyright, 1890, by Montague Marks.]



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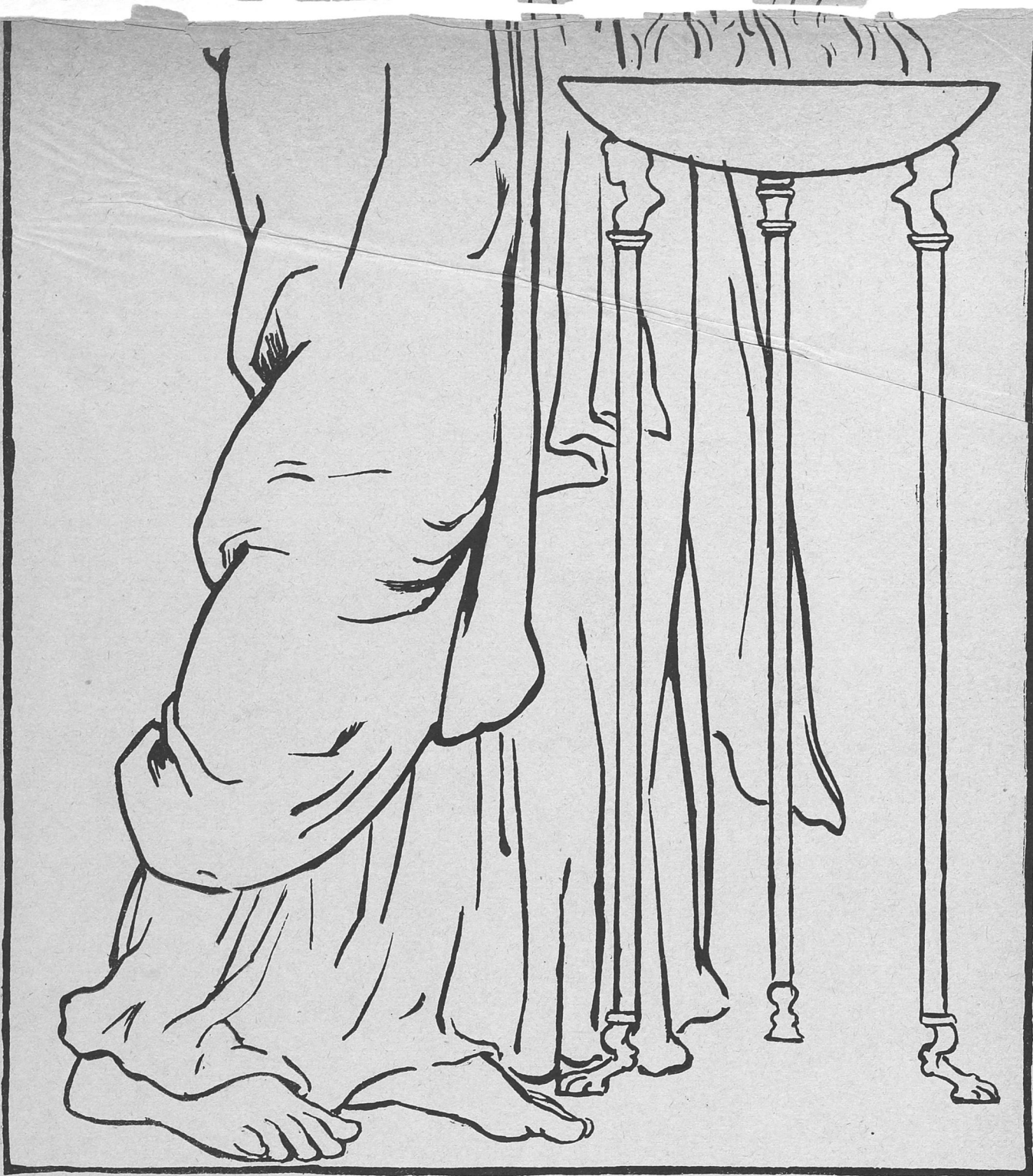


PLATE 864.—THIRD OF A SERIES OF FOUR SCREEN PANELS (THE ELEMENTS). By ELLEN WELBY

The first ("Earth") was published January, 1890; the second ("Air") last month; the last will be given next month.

(For directions for treatment, see page 77)



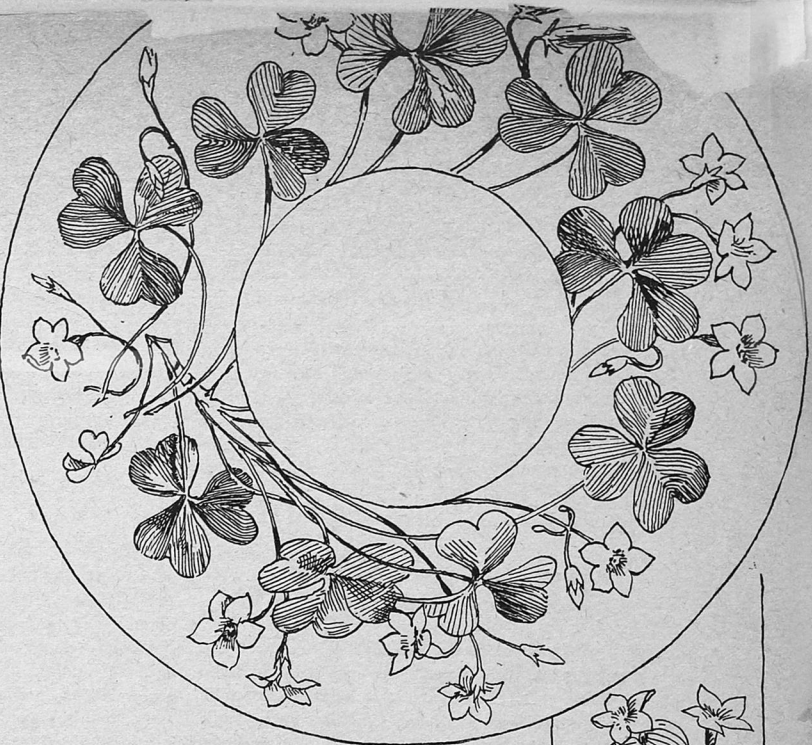
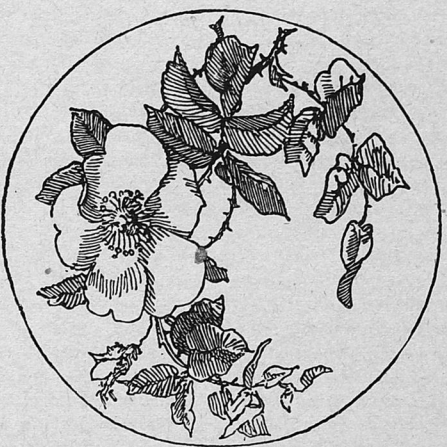
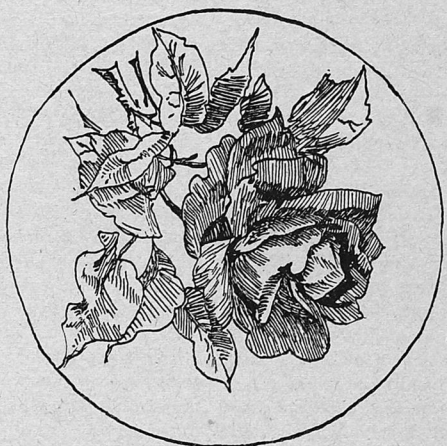


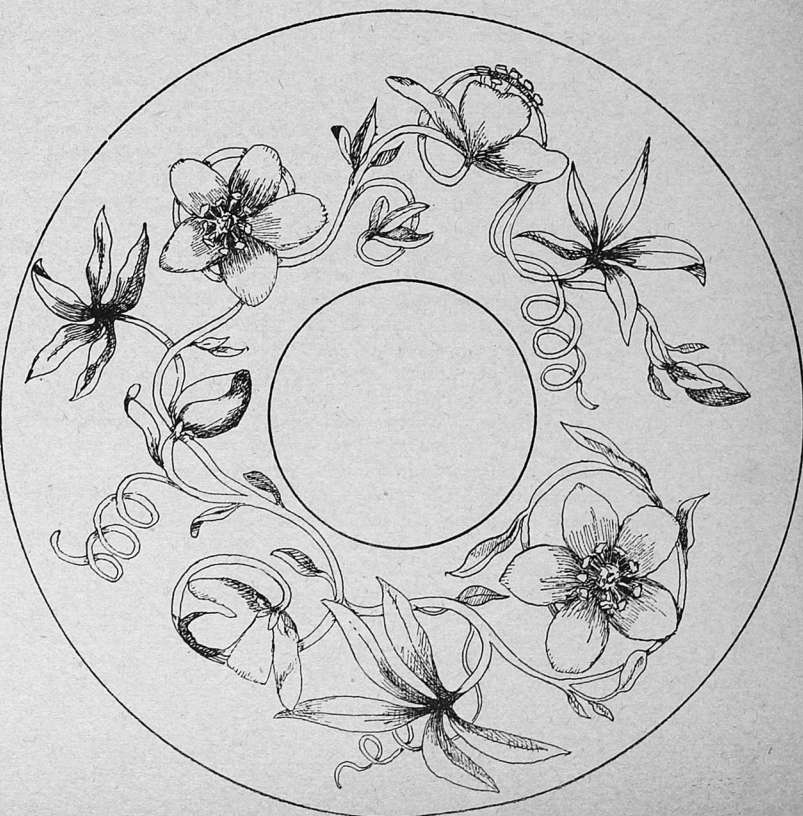
PLATE 867.—CUP AND SAUCER DECORATION.



Butter Saucer No. 2.



Butter Saucer No. 3.



Butter Saucer No. 1.

PLATE 867a (1, 2, 3).—PART OF A SET OF A DOZEN BUTTER SAUCER DECORATIONS.  
(For directions for treatment, see page 79.)

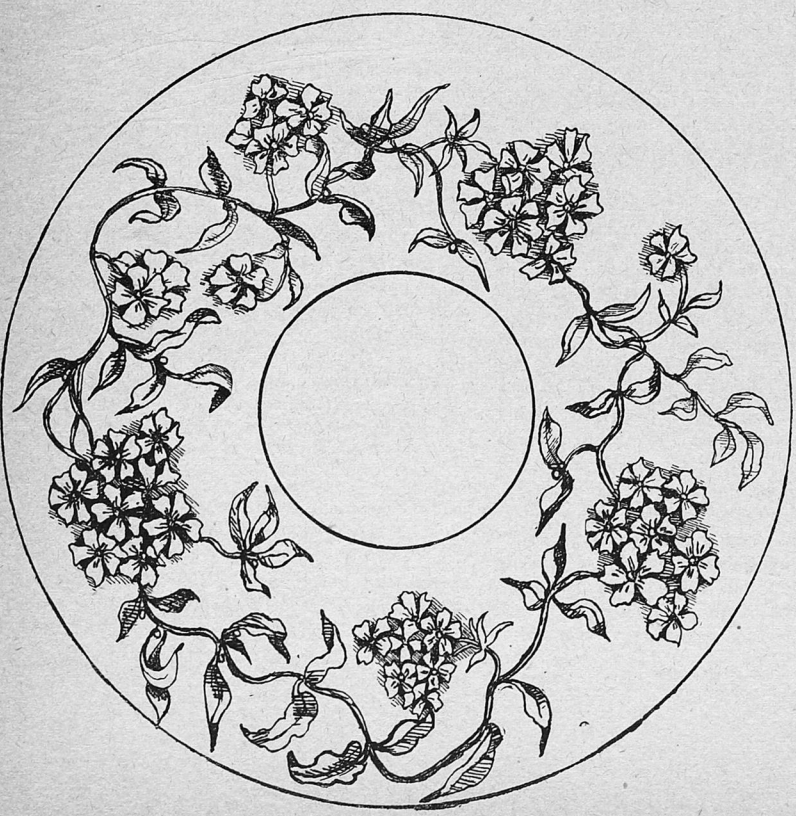
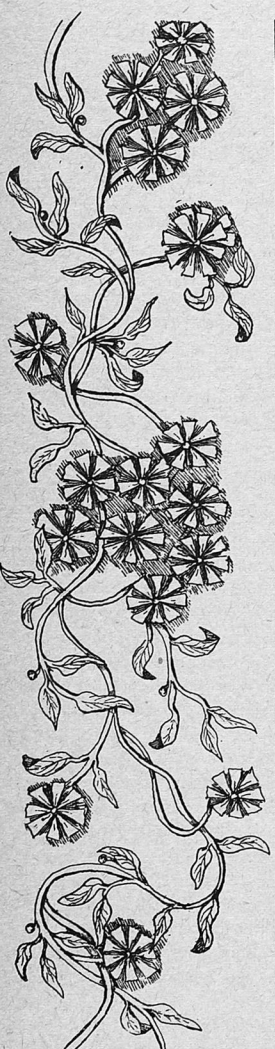


PLATE 867b.—PART OF A SET OF CUP AND SAUCER DECORATIONS. By C. A. SPEAR.  
Continued from last month. (For directions for treatment, see page 79.)